



AUTHENTIC TRANSCRIPTIONS
WITH NOTES & TABLATURE

Transcribed by
CARL CULPEPPER

DAI

LOCK UP THE WOLVES





DIO

LOCK UP THE WOLVES

CONTENTS

Wild One.....	04
Born On The Sun.....	18
Hey Angel.....	27
Between Two Hearts.....	39
Night Music.....	50
Lock Up The wolves.....	63
Evil On Queen Street.....	73
Walk On Water.....	84
Twisted.....	96
Why Are They Watching Me?.....	107
My Eyes.....	122



NOTATION LEGEND

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

1/2 1/2 full 1 1/2 2 full (13) 15 full (13) (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

full 2 full 1/4 full rake w/bar w/bar

13 13 13 13 13 7 3 6 15 15 12 0 4 5 7

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

w/bar -1/2 -1/2 -1/2

4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M. Trem. tr

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

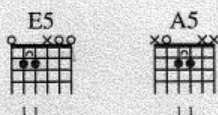
Harm. P.H. H.H. A.H. T 3 full T

X X 12 7 7 (19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

Wild One

Words by R.J. Dio
Music by R.J. Dio and Robertson



Fast Rock ♩ = ca 224

(Drums)

w/Fill 1 N.C.

-1 1/2

*level

+2

w/bar -1 1/2

*level

+2

T

A

B

0

(15)

0

*Begin pulling bar up.

A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 5 4 0 5 5 5 3 5 3 2 0 0 7 0 5 0 4 0

P.M. P.M. full P.M. P.M. P.M.

5 0 7 0 5 0 7 0 5 0 4 0 5 5 5 3 5 3 2 0

Fill 1

dive

w/bar dive

T

A

B

0

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a five-line staff, with notes including quarter, eighth, and sixteenth notes, as well as rests. The lyrics 'P.M.' are written below the first three measures. The second system shows the continuation of the melody, ending with a double bar line and a repeat sign. The lyrics 'P.M.' are also present below the notes.

B 1st Verse

The musical score for "The Light Before Dawn" is presented in three staves. The top staff is the vocal melody in G major (one sharp), starting with a rest followed by the lyrics "1. You say you've nev - er seen _____ the light ____ be - fore, ____". Above the first measure of the melody is the instruction "N.C.". The middle staff is the piano accompaniment, beginning with a chordal introduction and then playing a steady eighth-note accompaniment. The bottom staff shows guitar chords: a 7/5 chord for the first measure, followed by a 9/7 chord with a circled 9, and then a series of open circles (0) for the remainder of the piece.

D5 E5 N.C.

Don't let them hear you

P.M.

say it an - y - more. Noth - ing's real - ly safe

(P.M.)

D5

a - round here. We

(P.M.) P.M.

C 1st Verse (2nd half) & 2nd Verse

N.C. D5 E5

are an im - i - ta - tion of the crowd. We
2. tend that all you real - ly feel is pain. Just

(P.M.)

nev - er turn the pag - es. They
hide be - hind some sor - row. How

can - not let your spir - it touch the ground. And
sad but you'd do it all a - gain.

D5 E5 N.C.

noth - ing's gon - na change _____ a - round here. _____ No! _____
No bod - y changes _____ a - round here. _____

P.M. P.M. P.M. P.M.

7 5 9 7 (9) 7 0 0 0 0 0 0 0 0 0 0 0 0 7 0 5 0 4 0

The musical score is written for guitar and voice. The guitar part begins with a solo in the key of D major, indicated by a 'D' in a box and a key signature of one sharp (F#). The solo consists of a series of eighth and sixteenth notes, with a 'P.M.' (Palm Mute) instruction. The vocal melody is written in the treble clef, with lyrics: 'Crack in the ceiling, hole in the wall. They Cat in the cradle, man in the moon. They'. The guitar part continues with a bass line in the bass clef, also featuring a 'P.M.' instruction. The score is divided into two systems, each with a repeat sign at the end.

B5 C5 A5 B5 C5 N.C.

bend you o - ver, but you won't crawl a - way.
make you o - ver, but it's too soon to know.

P.M. P.M. P.M. P.M. P.M.

A5

You've got
I smell

P.M. P.M. P.M. P.M.

full

B5 C5 A5 B5 C5 A5 B5 C5 D5

two in the bush-es; one in the hand. They make you o - ver but they
smoke in the kitch-en; fire in the hall. The train is com - in' and you

P.M. P.M. P.M. P.M.

C5 B5 G5 F#5 N.C. D5 E5 To Coda

___ can't un - der - stand you. ___ }
 ___ can't hear it call - in'. ___ } You're al - ways gon - na be _

Substitute Rhy. Fill 1 for this bar 2nd time.

(7) 5 4 0 0 5 4 4 2 4 4 2 4 3 5 7 5 9 7 (15)

1. C5 G A5 E N.C.

___ the wild ___ one. ___

P.M. P.M. P.M. P.M. P.M. P.M.

0 2 0 0 7 0 5 0 4 0 5 5 5 3 5 3 2 0 0 7 0 5 0 4 0

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 3 5 3 2 0 0 7 0 5 0 4 0 5 0 7 0 5

Rhy. Fill 1

T
A
B

(4) 3 5 7 9 7

musical notation system 1

Staff 1 (Treble Clef): Melodic line with notes and accidentals. Labels: P.M., P.M., P.M., P.M.

Staff 2 (Bass Clef): Fret numbers. Labels: Full, w/bar, dive, 12

musical notation system 2

Staff 1 (Treble Clef): Melodic line. Labels: D5, E5, 2., F, A5, Gtr. 1

Staff 2 (Treble Clef): Melodic line. Label: 2. Pre

Staff 3 (Treble Clef): Melodic line. Label: Gtr. 2

Staff 4 (Bass Clef): Fret numbers. Label: P.M. --- 4

musical notation system 3

Staff 1 (Treble Clef): Melodic line. Labels: N.C., Wild, wild, one.

Staff 2 (Treble Clef): Melodic line. Labels: 15ma ---, P.H.

Staff 3 (Bass Clef): Fret numbers. Labels: P.H., 1/2

musical notation system 4

Staff 1 (Treble Clef): Melodic line. Label: Guitar Solo

Staff 2 (Bass Clef): Fret numbers. Labels: 1/2, 1/2

First system of musical notation. The staff shows a melodic line with various accidentals and a wavy line above it. The bass staff contains a sequence of notes with fingerings: (5) 7 5 7 5, 7 5 2 5, 7 5 2 5 3 5 5, and (5) 3 12. There are also wavy lines above the first three measures.

Second system of musical notation. The staff shows a melodic line with various accidentals and a wavy line above it. The bass staff contains a sequence of notes with fingerings: 8 9 8 9 8 9, 6 7 8 9 8 9, 7 5 7 (6) 5, and 8 7 6 5.

Third system of musical notation. The staff shows a melodic line with various accidentals and a wavy line above it. The bass staff contains a sequence of notes with fingerings: (6) 5, 12, (12), 14, 9 12 14 5 7, 12 14 9 7 5 7, and 5 3. There are also wavy lines above the first three measures.

Fourth system of musical notation. The staff shows a melodic line with various accidentals and a wavy line above it. The bass staff contains a sequence of notes with fingerings: (3) 5 7 5 7, 9 2 24, 5 5 7 5 7 5 7 5. There are also wavy lines above the first three measures.

Fifth system of musical notation. The staff shows a melodic line with various accidentals and a wavy line above it. The bass staff contains a sequence of notes with fingerings: 7 5 7 5 5 3 5 7 5 7 5 5 7 5 7. There are also wavy lines above the first three measures.

Sixth system of musical notation. The staff shows a melodic line with various accidentals and a wavy line above it. The bass staff contains a sequence of notes with fingerings: (12) 11, 8 10 12 8 10 12 10 8 7 8, 10 8 7 5 8 7 8 10 7 10 9 7 5 7 9 7. There are also wavy lines above the first three measures.

[illegible]

* The next 4 bars utilize 2 R.H. fingers for tappin: + or T indicates 1st finger tap.
 (+) or (T) indicates 2nd finger tap.

The image shows a musical score for the song "The Swan" by Camille Saint-Saëns. It includes a piano introduction and a vocal melody with guitar accompaniment. The piano introduction is in 3/4 time and features a melody of eighth notes. The vocal melody is in 3/4 time and features a melody of eighth notes. The guitar accompaniment is in 3/4 time and features a melody of eighth notes. The score is written for a piano, voice, and guitar.

(P.M.)

D5

Gr. 2

-1

dive

N.C.

flubberland

-6

dive

(Gr. 2 out)

w/bar

-1

dive

-6

dive

Gr. 1

P.S.

steady gliss.

G

E5 F5 F#5 G5 N.C. D.S. al Coda A5

Crack

Coda ⊕ C5 G N.C. [H]

the wild one.

P.M. P.M. P.M.

Wild... wild... wild...

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1 play fig. [H] (1st 4 bars)

wild one!

Gtr. 2

rake

w/bar 1/2 Full

* Vib. bar while depressing.

5 5 5 3 5 3 2 0 0 7 0 5 0 4 0 5 7 7 7 5 3 0 3 0

P.M. P.M. P.M. P.M.

5 5 5 3 5 3 2 0 5 5 5 3 5 3 2 0 3 5 0 5 7 0 7 5

P.M. P.M. P.M.

Trem. ----- 0 5 3 5 3 0 3 0 5 0 4 0 5 5 5 3 5 3 2 0

P.M.

0 0 7 0 5 0 4 0 5 0 7 0 5 0 7 0 5 0 4 0

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 3 5 3 2 0 0 7 0 5 0 0 5 0 0 5 5 5 0

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 7 0 5 0 4 0 5 5 5 3 5 3 2 0 0 0 5 0 4 0 5 0 0 5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Repeat and fade

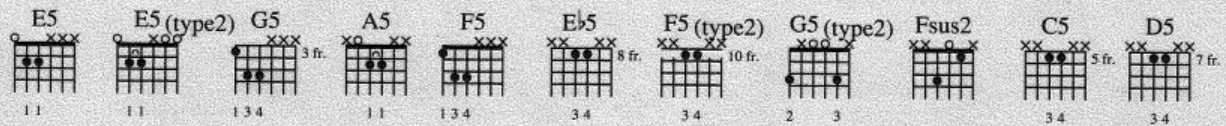


Photo Credit: Mark "Weissguy" Weiss

Born On The Sun

Words by R.J. Dio

Music by R.J. Dio, Robertson, Bain and Appice



Moderately slow Rock ♩ = 80

A (w/keybord)

Bb5

Bb5/Ab

(Approx. II sec.)

f P.M. P.M. --- 1 P.M. P.M. --- 1 P.M. P.M. --- 1 P.M. P.M. --- 1

T
A
B

1 1 1 1 1 1 4 4 4 4 4 4

N.C.

Bb5

N.C.

Bb5

C5

(3) (3)

3 5 3 5 1 3 1 3 5 3 5 1

N.C.

Bb5

N.C.

Bb5

N.C.

Bb5

N.C.

P.M. --- 1

5 3 5 1 3 1 5 3 5 1 11 10 9 8

Bb5

C5

N.C.

Bb5

N.C.

Bb5

A5

P.M. P.M.

5 3 5 1 5 3 5 1 3 1 5 3 5 1

* Vib. upper notes only

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C5 B♭5 A♭5 N.C. **B** 1st Verse

1. There's a crack in the rain - bow.

The musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (Bb), and the time signature is 4/4. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The melody then continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb3. The lyrics "There's a hole in the sky. _____ You be -" are written below the staff. The score includes various musical notations such as rests, notes, and a fermata over a whole note.

lieved in some - thing. Now it's just a lie yeah. _____

C5 N.C. C5 Bb5 Ab C5 Bb5 Bb

No jokes from the jest - er. Not a laugh from the clown. And your world is up - side - down.

P.M.-----4 P.M.---4 P.M.---4

C5 Bb5 C5 Bb Eb Bb

Yeah!

P.M.---4 P.M.---4

2nd Verse

C5 D5 Bb5 C5 Eb5 C5 C5 Eb5 3

2. You can hide in a cir - cle. It's a way to sur -

(8va) P.H. Sounding pitch: G P.H.

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.-----4

Bb5 Ab5 C5 Bb5 Bb C5 Bb

vive. Be an - oth - er num - ber. At least you'd be a - live.

P.M.---4

Bbsus4 Bb Bbsus4 Bb C5 Eb5 C5 F5 C5 Eb5 3

Or you can ride with the gyp - sy. He can take you to

P.M. P.M. P.M. P.M. P.M. P.M. P.S.

Bb5 Ab5 C5 Bb5 Bb Ab5 C5 Bb5 Bb C5

hell. And the an - swers scream - ing in a voice you know so well. _____

P.S.

Chorus

D A5 Fsus2 G5

You - you're made of fire. _____ Nev - er high - er You were made _ to run. _

P.M. P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

A5 Fsus2 Am7 N.C. A5 Fsus2 G5

Oh, _____ you, you're burn - ing high - er. You've got the fire. _

P.M. - - - - P.M. - - - - P.M. - - - -

A5 D5 Dm G5

You were born on the sun. Get ready to run!

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Guitar Solo

A5 G5

E

w/bar

w/bar

1 2 2

Full 1/2

* Top note raises 1/2 steps
Bottom note raises 2 steps

F5

* P.M. > * P.M. > * P.M. > * P.M. > * P.M. > * P.M. > * P.M. > * P.M. >

Full Full Full semi-harm.

*Root only

A5

rake

(15ma) P.H.

(15ma) P.H.

* P.M. > * P.M. > * P.M. >

rake

1/2

Sounding Pitch: F#

P.M. - - - P.H. - - - P.H. - - -

F5
 ⑥ 1fr. 3fr.
 F G E5
 E5(type2)

> *P.M. ---+ > > > > *P.M. ---+ *P.M. ---+ *P.M. ---+ > *P.M. > *P.M. ---+ >

loco 5 (8va) P.H. 8va *loco* 3

Sounding pitch: D P.H. Full

Full

19 17 19 17 19* (17) 17 17 20 (20) 17 19 17 19 17 17 15 17 15 12 15 15 14 16

The image shows musical notation for two chords, F5 and G5, with various rhythmic patterns and fingerings. The notation includes notes, rests, and dynamic markings such as ** P.M.* and *Full*. Fingerings are indicated by numbers 1 through 5. The notation is presented in a standard musical staff format.

Hey Angel!

G

Chorus
A5

Fsus2

G5

You, you're made of fire. Nev - er high - er. You were made to run.

(Vib. w/bar) P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

A5

Fsus2

Am7

N.C.

A5

Fsus2

G5

Oh, you, you're burn - ing high - er. You've got the fire.

P.M. - 4 P.M. - 4 P.M. - 4

A5

Fsus2

Am7

N.C.

A5

Fsus2

You were born on the sun. Yeah! Ah. Ah.

P.M. - 4 Full P.M. - 4

G5

N.C.

G5

Ah. Ah. Yeah.

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

A5 C5 D5

you! Oh, you! Yeah, you!

(Cont. in slashes.)

w/Fill 1 (type 2) A5 G5 F#sus2 D5 C5 w/fig - [G] (1st 3 bars) w/Fill 2 (type 2) A5 G5 F#sus2 D5

Ah. Ah. Ah. (You were born — on — the sun. —)

w/fig - [G] (1st 3 bars) A5 F#sus2 G5 w/Fill 3 (type 2) A5 G5 F#sus2 D5 w/fig - [G] (1st 3 bars) A5 F#sus2

Ah. Ah. Ah. Ah. Ah. Ah.

w/Fill 4 (type 2) A5 G5 F#sus2 D5 w/fig - [G] (1st 3 bars) A5 F#sus2 G5

Ah. Ah. Ah. Ah. Ah. Ah.

w/Fill 5 (type 2) A5 C5 A5 G5 w/fig - [G] (1st 3 bars) A5 F#sus2 G5 (type 2) A5 G5 F#sus2 D5

Ah. Ah. Ah. Ah. Ah. Ah.

Fill 1

(w/heavy delay) vol. off *mf*

T 14 (14)

A 14 (14)

B 14 (14)

Fill 2

(8va) N.H. dive (w/heavy delay) vib. w/bar dive N.H.

T 5 (5)

A 5 (5)

B 5 (5)

Fill 3

(w/heavy delay) dim. Full

T 7 (7)

A 7 (7)

B 7 (7)

Fill 4

(w/heavy delay)

T 8 (8)

A 8 (8)

B 8 (8)

Fill 5

(w/heavy delay) Full

T 7 (7)

A 7 (7)

B 7 (7)

Hey Angel

Words by R.J. Dio

Music by R.J. Dio and Robertson



Moderately Slow Rock ♩ = 88

A E6 F#5 E5 N.C. B5 E6 F#5 A5 N.C. E5

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

* 1st time: band tacet; 2nd time: w/band.

1. E6 F#5 E5 B5 (Band in) N.C. A5 N.C. B5

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

rake rake

2. E6 F#5 E5 N.C. B5 N.C.

P.M. --- 4 P.M. --- 4 Full

B A5

* dim.

P.M. --- 4

* Applies to upper chord tones only.

G5/A

* dim.

P.M. --- 4 N.C.

Full

C

A5

N.C.

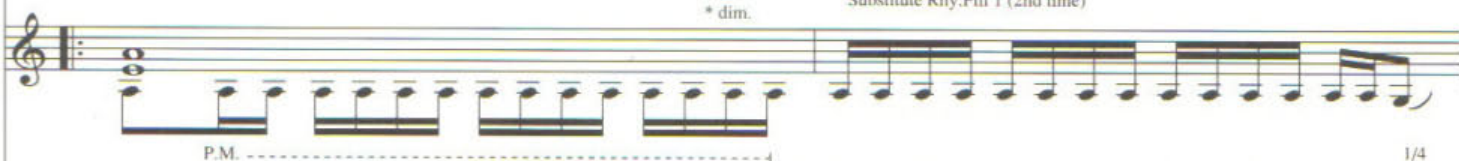


1. How do you feel _____ right now?

2. Where would you be _____ right now?

* dim.

Substitute Rhy. Fill 1 (2nd time)



P.M.

1/4



A5

Fadd9/A



How does it feel _____ to _____ be a - lone? _____

wait - ing to taste _____ your _____ next to - mor - row.



Full



A5

N.C.

A5

N.C.



How do you feel _____ right now?

Where would you be _____ right now?

Tell _____ me.

Tell _____ me.

* dim.



P.M.

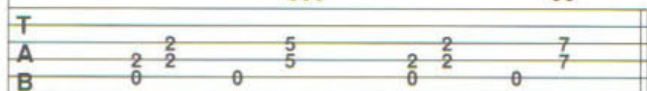


Rhy. Fill 1



P.M.

P.M.



T

A

B

2

2

0

5

2

2

0

7

7

1. Chorus

E6 F#5 N.C. A5 N.C. A5 N.C. G#5 A5 N.C.

Hey, An - gel... _____

P.M. - - - 4 P.M. - - - 4 P.M. P.M.

4 2 4 0 2 (9) 2 2 2 2 2 1 2 2

[illegible]

The musical score for 'Oh! Sissi' is presented in three systems. The first system features a vocal line with lyrics 'Oh! _____' and a guitar line with chords N.C., A5, N.C., B5, E, and A5. The second system continues the vocal line with lyrics 'Oh! _____' and the guitar line with P.M. (Pedal Point) markings. The third system shows the final vocal line with lyrics 'Oh! _____' and the guitar line with P.M. markings. The score includes a key signature of one sharp (F#) and a common time signature (C).

The musical score for "The Wind" by George Gershwin is presented in a three-staff format. The top staff is a treble clef guitar line, the middle staff is a piano accompaniment line, and the bottom staff is a bass line. The guitar line begins with a series of eighth-note chords, followed by a melodic line with a long sustain. The piano accompaniment consists of a steady eighth-note pattern. The bass line provides a harmonic foundation with a mix of eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The piece is marked with a tempo of "Moderato" and a dynamic of "P.M." (Pianissimo). The score concludes with a final chord and a fermata.

2. Pre - Chorus
D5

Was the pain _____ too strong to take _____ it an - y - more?

P.M. - - - - 4

So you turned off all the lights _____ and shut the door. _____

(11)

Chorus

Hey An - gel. _____ What's your des - ti - na - tion?

P.M. - - 4 P.M. P.M. - - - - - 4 P.M. - - 4 P.M.

Hey An - gel. _____ Ah! _____

P.M. - - 4 P.M. - - - 4 P.M. semi - harm. Full (4) 2 4 4 2 4 2 2 4 2 2 4 0

N.C. A5 N.C. B5 N.C. G#5 A5 N.C. A5 N.C. B5 A5 N.C. E

Hey, An - gel. We've got a com - pli - ca - tion.

P.M. - - - 4 P.M. P.M. - - - - - 4 P.M. - 4 P.M.

N.C. A5 N.C. B5 N.C. G#5 A5 N.C. F5 G5

Hey An - gel. Oh! Oh, you're my

P.M. - - - 4 P.M. - - - 4 P.M. F5 G5

* Overdubbed gtr.

A5 D5 A5 N.C. A5 D5 A5 N.C.

An - gel. My

semi. - harm.

Full

A5 D5 A5 N.C. A5 N.C. A5 N.C.

An - gel.

Full Full

H

E5 F#5

E5 F#5

E5 F#5



P.M. -----4

1/2

P.M. -----4

1/2

P.M. -----4

Full

* Vib. root only.

E5 F#5

E5 F#5

(6) 12fr.

E5 F#5



P.M. -----4

1/2

P.M. -----4

1/2

P.M. -----4

Full

steady gliss.

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

E5 F#5

E5 F#5

E5 F#5



P.M. -----4

1/2

P.M. -----4

1/2

P.M. -----4

Full

E5 F#5

(5) 12fr.

E5 F#5

E5 F#5



P.M.

2 4 0 2

(12)

2 4 0 2

(5)

2 4 0 2

2 4 5 4

6 7

4 6

7 9

7 (7)

E5 F#5 E5 F#5 E5 F#5

Full Full

8va

17 (17) 19 16 17 16 14 14 16 16 (16) 14 15 14 13 14 13

D5 E5VII

loco

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/bar 1 2 w/bar 2

11 12 11 11 (11) 12 11 12 12 11-13 14 13 14 19 14 14 (14) 14 13 14 10 12

D5 E5

P.M. P.M. P.M. P.M.

12 14 14 12 14 14 12 14 14 12 14 14 13 13 11 11 13 13 14 14 16 16 16 16 12 11 11 9 9 11 11 12 12 14 14 14

w/Fig. E A5 G5/A C5 N.C. B5

Full w/bar 1

2 2 0 5 2 2 7 0 7 7 7 5 5 3 (7) 5 7 5 7 5 7 6 5 3 0 (9)

3rd Verse

1

A5

C5

A5

D5

3. How do you feel _____ right now?

P.M.

P.M.

P.M.

A5

F5

G5

How does it feel _____ be a - lone? _____

Oh! _____

P.M.

A5

N.C.

D5 A5

N.C.

D5 A5

N.C.

How do you feel _____ right now? _____

P.M.

P.M. - - -

semi. -
harm.

P.M. - - -

Full

A5

N.C.

How do you feel _____ right _____ now? _____ Oh, _____

J **chorus** G5 D5 N.C. C5 G5 N.C. G5 D5 N.C.

An - gel. You're my - An - gel.

Oh, my An - gel. An - gel. An - gel. You're my -

An - gel.

* (8va) P.H.
sounding pitch: A P.H.
Full Full

* 8va applies to diamond shaped note only.

G5 D5 N.C. C5 G5

How do you feel right now? What do you see?

N.C. G5 D5 N.C. G5 D5 N.C.

Where would you be _____ right now? _____ Hey An - gel, what a - bout me? _____

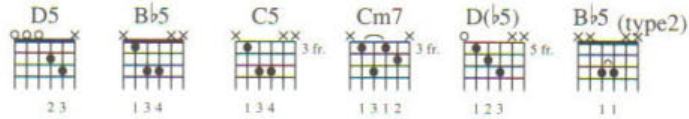
5 7 7 7 7 5 7 5 0 7 5 7 5 7 6 5 3 5 5 7 7 7 7 5 7 5 3 5 5 5 5 5 (10)

[illegible][illegible][illegible]



Between Two Hearts

Words by R.J. Dio
Music by R.J. Dio and Robertson



Very slow Rock ♩ = 60

Tune ⑥ to D.

A

*Gtrs. 1 & 2

let ring together

Dm2 Dm9 Bb (#4)

*Gtr. 1: 12 string.

Gtr. 2: clean electric.

Dm2 Dm9 Bb (#4)

1. She

1 st Verse

B

Dm2 Dm9 Bb (#4)

nev - er breaks in - to the con - ver - sa - tion. He

Dm2 Dm9 B \flat (#4)

seems to be the rea - son why she lives. She

Dm2 Dm9 B \flat (#4)

tries to be the per - fect kind of strang - er. . . But we

Dm2 Dm9 B \flat (#4)

al - ways seem to love the most. The ones who nev - er give. Yeah.

C Pre - Chorus N.C.

Gtr. 3 (w/dist.) Oh,

Chorus

D G5 F5 D5 N.C.

yeah. It's be - tween two hearts. A

Full

G5 F5 D5 N.C. G5 F5 D5 N.C. G5

per-son-al sit - u - a - tion. Be - tween two hearts. The kind of love with a rep - u - ta - tion.

Full

E D5 G5 Bb(#4)

Ah. Ah. Ah.

D5 Dm2 Dm9 Bb(#4)

2. We

P.M.

hand slides

2nd Verse

F 2nd Verse

nev - er have to ask _ her why she's cry - ing. The

P.M. P.M. P.M. Full

smile she had's been kicked in - to a frown. But

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Full

Dm D5 F5 N.C. F5 Bb Bb (#4) N.C.

still it makes her day to be his pleasure. Should we

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

D5 Dm F5 N.C. F5 Bb Bb (#4)

o - pen up her eyes? Can we ev - er break _ the spell?

P.M. --- 4 P.M. --- 4 P.M. P.M. --- 4 P.M. --- 4

G

Chorus

G5

Bridge

* 8va applies to diamond shaped note only.

F5 N.C. F N.C. D5 N.C.

- es ... and come a - long. Join in the big par - ade.

(Both notes vib.) (All notes vib.) P.M. P.M. Sounding pitch: D P.H.

10 10 10 10 3 2 0 0 5 3 5 6 5 3 0 5 3 5 6 5 3 5

D5 N.C. Csus2 N.C. D5 N.C.

Here comes the cam - er - a. Do you look as good as your

P.M. P.M.

2 2 4 3 5 3 5 6 5 3 0 5 3 5 6 5 3 5

D5 N.C. D5 N.C.

sis - ter? Smile at the an - i - mals. They should be the ones in the cag

P.M.

3 1 0 3 5 3 5 6 5 3 0 5 3 5 6 5 3 0

B \flat 5 B \flat sus2 Gtr. 3 C5 B \flat 5

- es. Oh, turn the pag - es.

Gtr. 4 (cont in slashes)

1 1 1 0 11

Dm2 Dm9 Bb (#4)

Wait - ing for a call that nev - er comes. The

7 6 7 0 6 7 6 0 5 6 5 3 0 6 5 0 3 6 3 0 6 3 6 0 3 5 0

Dm2 Dm9 Bb (#4)

mys - ter - y is how she makes her choic - es. But

7 6 7 0 6 7 6 0 5 6 5 0 6 5 6 0 3 6 3 0 6 3 6 0 3 5 0

Dm2 Dm9 Bb (#4)

don't we al - ways choose the ones who hide the sun.

7 6 7 0 6 7 6 0 5 6 5 0 6 5 6 0 3 6 3 0 6 3 6 0 3 5 0

Pre - Chorus
N.C.

E'vr - y - one. Ah.

0 0 3 5 3 0 0 3 5 0 0 3 5 3 0 3 5 3 6 5 3

Chorus

N G5 F5 D5 N.C.

It's be - tween two hearts.

Full

G5 F5 N.C. G5 F5 D5 N.C. G5

Love and des - per - a - tion. Be - tween two hearts. The kind of love. The kind of love be -

Full

F5 D5 N.C. G5 F5 N.C.

tween two hearts. A per - son - al sit - u - a - tion. Be -

(8va) P.H.

Sounding pitch: F: P.H.

Full

G5 F5 D5 N.C. G5 D(b5)

tween two hearts. The kind of love with a rep - u - ta - tion.

Full

(cont. in slashes)

D(b5)

0

let ring together

7 6 7 0 6 7 6 0 5 6 5 0 6 5 6

dim. Bb (#4)

7 6 7 0 6 7 6 5 6 5 0 6 5 6

Dm2 Dm9 Bb (#4)

7 6 7 0 6 7 6 0 5 6 5 0 6 5 6

Dm2 Dm9 Bb (#4) *Fade out*

7 6 7 0 6 7 6 0 5 6 5 0 6 5 6

Night Music

Words by R.J. Dio
Music by R.J. Dio, Robertson and Bain

Moderate Rock ♩ = 108

E5 A5 E5 D5 A E5 A5 E5

Gtr. 1

mf

* staccato

T 12 12 10 10 12 12 10 10 9 9 12 12 10 10 12

A 9 9 9 9 9 9 9 9 10 10 9 9 9 9 9

B

Gtr. 2

mf

* staccato

T 12 12 10 10 12 12 10 10 9 9 12 12 10 10 12

A 9 9 9 9 9 9 9 9 10 10 9 9 9 9 9

B

* Pluck notes w/R.H. fingers, producing staccato effect.

A5 E5 D5 A E5 A5 D5 A N.C. A5 D5 A N.C.

T 12 12 10 10 12 12 (0) (0) 11 12 11 9

A 9 9 9 9 9 9 9 7 7 12 9 7 7 12 11 9 7 5

B 9 7 6 7 9 7 12 10 9 7 5 10 9 7 5

T 12 12 10 10 12 12 12 10 6 9 7 12 11 9 7 7

A 9 9 9 9 9 9 9 7 7 7 7 12 11 9 7 5

B 9 7 7 7 9 7 12 10 9 7 5 10 9 7 5

E5 D5 A A5 E5

Look - ing on the in - side, you're wait - ing for your

A5 A A5 E5 D5 G5 N.C.

life to walk a - way. Writ - ing's on the wall,

C5 F5 N.C. Gr. 3

you'll just dream - for - ev - er. For -

E5 A5 E E5 G5 E5 D5 E5

ev - er. Ow!

* Gtr. 3

P.M. - - -

* Two gtrs. arr. for one.

D5 N.C. D5 N.C. D5 E5 N.C. G5 E5 D5 E5 D5 C5 D5 N.C. D5 N.C.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

G5 E5 D5 E5 N.C. D5 N.C. D5 N.C. D5 E5 N.C. G5 E5 D5 E5

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

N.C. A5 1st Verse N.C. E5 D5

1. Face it. It's an - oth - er day. And it's

P.M. - - - P.M. P.M. P.M.

N.C. C5 G5 D5 N.C. E5 G5 D5

gon - na be the same to - mor - row. The sun is gon - na

P.M. - - - P.M. - - - P.M. - - - P.M.

go a - way. So let it shine on. Shine on, yeah.

Yeah.

2. When you move to the rhythm of shadows... you can hide from the

heat of the sun. 'Cause if you dance to the beat of the darkness...

C5 D5 E5 A5
 E5 A5 E5 A5 E5 N.C.
 E5 G D5 E5 A5
 E5 A5 N.C. E5 G D5 G5 D

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Full Full

53

C5

D5

N.C. D5 N.C. D5

Pre-chorus

C#sus2

Asus2

you burn be - fore the fire's be - gun.

Then comes the night

P.M. -----4

P.M. - - - -4

P.M. - - - -4

P.M. -----4

You come a - live.

With night mu - sic.

let ring -----4

let ring - - -4

P.M.

N.C.

C#sus2

N.C.

E5

D5

It keeps spin - ning a - round my head.

+1

* w/bar

+1

P.M. -----4

P.M.

* Bounce R.H. on floating trem. bridge.

Night

mu - sic.

It's all the things that you nev - er said.

P.M.

* w/bar

+1

P.M. -----4

P.M. -----4

P.M.

B5 N.C. A5 B5

And an - y - where you are ... there's

P.M. - - - 4 P.M. - - - 4

3 3 3 3 4 3 4 4 4

night mu - sic. They're play - ing our night mu - sic.

D5 N.C. D5 N.C. G5 E5 D5 E5 N.C. D5 N.C. D5 N.C. D5
 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4
 3 3 7 7 0 0 12 9 7 5 9 7 5 10 12

Bridge

G5 E5 D5 E5 A5 E5 A5 E5 G5 E5 D5 E5 N.C. E5 D5 A E5 A5

So o - pen up your arms. ____

And let the night - time in.

Gtr. 1

* staccato →

4 4 4 4	4 4 4 4	4 4 4 4
2 2 2 2	2 2 2 2	2 2 2 2

* See Intro.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note G4, and finally a quarter note F#4. The system ends with a double bar line.

A5

Guitar Solo
E5

A5

E5 A5 E5 A5

Say the word, _____ and it be - gins. _____

Gtr. 4

(8va)
P.H.

P.H.

Full

Full

7 6 2 1 1 0 0 0 0
7 7 2 0 0 0 0 0
7 0

7 14 12 13 (13) 5 14 12 13

The Rose Tree
 G major, 2/4 time
 Treble and Bass clef
 Key signature: one sharp (F#)
 The melody is written in the treble clef, and the bass line is in the bass clef.
 The melody consists of eighth and quarter notes, with some measures containing triplets.
 The bass line consists of quarter notes.
 The score is divided into two systems. The first system has 8 measures, and the second system has 4 measures.
 The piece ends with a double bar line and repeat dots.

E5 A5 E5 A5 E5 A5 C5 D5 (8va) P.H.

1/2 Full Full

P.M. P.H. Full

14 14 (14) 12 14 12 14 12 7 10 9 7 (7) 10 10 10 9 9 12 11 13

P.M. P.M. P.M. P.M. P.M. P.M.

2 2 4 4 2 4 2 4 2 5 3 3 3 3 3 3 7 7

0 0 0 2 2 2 2 2 3 3 3 3 3 3 3 7

N.C. D5 N.C. D5 rake A5 C5 G

Full rake

(13) 12 13 12 13 14 (14) 12 14 12 14 14 14 (14) 14 12 13 14 12 13 15

P.M. P.M. P.M.

(7) 3 7 3 7 7 7 0 5 4 5

N.C. C5 G E5 (15ma) P.H.

(15) 13 12 13 14 (14) 15 12 13 12 11 12 12 15 20 17 19 19 17 19 20 19

P.M. P.M. P.H.

(4) 0 5 4 0 0 2 15 0

G5 8va
 C#sus2 *loca*
 Bsus2

(19) 19 (19) 17 (17)
 4 6 4 6 4 6 4 6 4 6 7 7 4 4 7 7

P.M. P.M. P.M. let ring

(0) 0 0 0 4 6 6 6 6 4 2 2 4 2 4 2

A5 8va
 G5 E5 D5 E5

14 13 12 11 14 13 17 16 17 19 (19)
 12 14 12 14 12 14 14 (14) (14) 12

P.M. P.M. P.M. P.M.

2 0 2 0 4 2 0 2 2 0 0 0 2 2 0 12 9 7 5 9 0

D5 N.C. D5 N.C. D5 E5 N.C. G5 E5 D5 E5 N.C. D5 N.C. D5 N.C. D5 E5

w/bar rake dive 2 1/2 dive dive
 w/bar rake dive 2 1/2 dive dive

14 (14) 12 14 (14) 12 14 (14) 12 11 12 11 12 (12) 15 (15) (15) (15) 3 3 0 0 10

P.M. P.M. P.M. P.M. P.M. P.M.

7 7 7 9 12 9 7 9 7 7 7 7 5 7 9

N.C. E5 G D5 N.C. D5 N.C. D5 N.C. E5 G5 D5

3. In the night you're the song and the singer.

You can choose what the

P.M. P.M. P.M. P.M. P.M. P.M.

0 2 3 0 7 9 8 7 7 7 7 7 10 0 2 3 0 7 9 8 7 7

N.C. D5 N.C. D5 N.C. E5 N.C. G5 D5 N.C. D5 G D5

band's gonna play. Write the words under cover of moonlight.

P.M. P.M. P.M. P.M. P.M.

(7) 7 7 7 7 8 7 7 7 7 0 2 3 0 7 9 8 7 7 0 *

C5 Dm7 C5

Oh, make some magic with the things that you say. To-gether, we can

P.M. P.M. P.M. P.M. P.M. P.M.

5 3 3 3 7 3 3 7 7 3 3 3 3 3 3 3 0

D5 Chorus E5 G D5 N.C.

kill the day ... with our night music. You're the

+1 +1
P.M. * w/bar

7 7 7 7 7 7 8 7 7 0 1 2 0 2 1 0

Csus2 E5 D5 E5 G D5

sing - er and I'm the song. Oh, night mu - sic.

P.M. P.M. P.M.

N.C. C5 D5 N.C. D5 N.C. D5

Well, it's a place we can be - long. Play - ing night mu

+1 * w/bar +1 P.M. P.M. P.M. P.M. P.M.

G5 E5 D5 E5 N.C. D5 N.C. D5 N.C. D5 E5 N.C. G5 E5 D5 E5 D5 C5

sic, _____

P.M. P.M. P.M. P.M.

D5 N.C. D5 E5 A5 E5 A5

Oh, here comes the night. You will sur - vive. Danc

P.M. P.M. P.M. P.M. Full

E5 C5 D5 N.C. D5 E5 A5

- ing in the moon - light makes you feel a - live. Oh, make it all be - gin.

P.M. P.M. P.M. P.M.

E5 A5 E5 A5 E5 C5 D5 N.C. D5

Just o - pen up the mag - ic. Let the night - time

Full P.M. P.M. P.M.

G5 E5 D5 E5 N.C. D5 N.C. D5 N.C. D5 E5 N.C. G5 E5 D5 E5 D5 C5 D5 N.C. D5 N.C.

in. Yeah! No, no, no!

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

G5 E5 D5 E5 N.C. D5 N.C. D5 N.C. D5 E5 N.C. G5 E5 D5 E5 D5 C5 D5 N.C. D5 N.C.

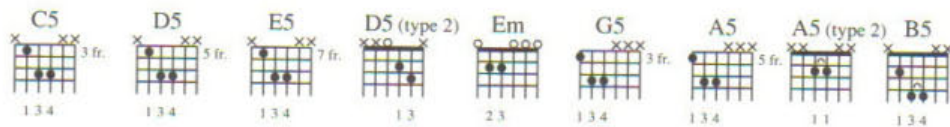
Repeat and fade out

P.M. P.M. P.M. P.M. P.M. P.M. P.M.



Lock Up The Wolves

Words by R.J. Dio
Music by R.J. Dio, Robertson and Bain



Very Slow Rock ♩ = 56

A Introduction N.C. E5 N.C. D5 N.C. C5 N.C.

Gtr. 1

f

E5 N.C. D5 N.C. E5 N.C. A5

E5 G5 N.C. D5 E5 N.C. A5 N.C. E5 N.C.

(Both notes vib.)

B 1st Verse

E5 N.C. D5 N.C.

1. In the hous-es of the ho-ly. To the mid-dle of the mys-tic sea.

C5 N.C.

E5 N.C.

E5 N.C.

D5 N.C. G5 A5

At the cra - dle of the world. Ooh. Yeah.

There's a black cat scream - ing. And it's not e - ven mid - night.

No. At the cra - dle of the world.

Chorus
A5 N.C. D5 E5 D5 C5 N.C. B5

They're scream - ing sanc - tu - ar - y. They're scream - ing at you. Lock up the wolves.

E5 C5 G G5 D E5 N.C. A5 E5 G5 N.C. D5

Ow! Lock up the wolves. Yeah, yeah, yeah.

(8va) (15ma)
+ * N.H.
full * N.H.
T
rake rake Full Full Full Full

* Tapped Harm.

The musical score for 'The Ballad of the Flag' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It features a complex melodic line with various chords and ornaments. Above the staff, there are several annotations: 'E5' above the first measure, 'N.C.' (No Chord) above the second measure, 'A5' above the third measure, 'N.C.' above the fourth measure, '+1/2' above the fifth measure, 'E5' above the eighth measure, 'G5' above the ninth measure, and 'A5' above the tenth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It features a bass line with various chords and ornaments. Below the staff, there are several annotations: 'Full' above the first measure, '* w/bar +1/2' above the second measure, and 'Bounce R.H. on floating bridge.' below the staff. The score is written in a style that suggests it is a guitar or mandolin piece, with many notes and ornaments.

2nd Verse
E5

N.C. E5 N.C. D5 N.C. D5 N.C.

2. Now there's a cloud _ o - ver heav - en. And a pain _ out of par - a - dise. _

2 0 9 9 0 0 0 9 9 0 0 0 7 7 0 0 0 7 7 0

C5 N.C. C5 N.C. E5 G5 A5 N.C. E5 N.C. E5 N.C.

In your cor-ner of the world. Ah, turn your back on the child - ren.

D5 N.C. D5 N.C. C5 N.C. C5 N.C. E5 N.C.

Does it feel like it's cold - er... in your corn-er of the world?

E Chorus A5 N.C. D5 E5 D5 C5 N.C. B5

They're scream-ing sanc - tu - ar - y. They're scream-ing at you. Lock up the wolves.

E5 G5 A5 E5

Lock up the wolves. Ow! Lock up the wolves.

semi-harm. Full (15) Full (14) 12 w/bar dive Full (2)

N.C. D5 D#5 E5 C#5 B5 C#5

Lock up the wolves. Don't you

P.M. P.M. P.M.

E5 A5 Asus2

let them get a - way. Lock up the wolves be - fore you play ... or it's

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

N.C. C#m C#sus2 E5 A5

o - ver. Lock up the wolves. Now don't you let them get a - way. Don't

P.M. - - 4

E5 D5 C5 D7(no 3rd) C D7

let them get a - way.

P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - - 4

C5 D7(no 3rd) C5 D7(no 3rd) N.C. E5 N.C. (8va) * N.H. +

(Synth arr. for gtr.)

Full w/bar * N.H. T

8 7 9 2 3.2

Gtr. 1

P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - - - 4

10 7 0 2 0 0 2 3 0 3

Rhy. Fill 1

Full Full Full

T
A
B

0 3 0 0 0 3 0 7 7 3

⑤ 14fr.
B

3rd Verse
N.C.

E5

N.C.

E5

F#5

dim.

(cont. on staff)

G

3. There's no back door to heav - en.

Slack (8va)

-1 1/2

Fdbk.

Gtr. 1

P.M.-----4

P.M.-----4

(3-2)

(3-2)

* Vib. upper notes only.

N.C.

D5

N.C.

D5

E5

N.C.

C5

N.C.

C5

Just a front door to hell.

Oh, _____ in this cor - ner of the world

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

7
7
5

7
7
5

7
7
5

7
7
5

7
7
5

7
7
5

N.C.

E5

G5

A5

N.C.

E5

N.C.

G5

D

Now, if you turn your back on the child - ren,

P.M.-----4

P.M.-----4

P.M.-----4

7
7
5

7
7
5

7
7
5

7
7
5

8
7
7

N.C. D5 N.C. D5 E5 N.C. C5 N.C. C5

well, you'll feel it get - ting cold - er. Ah, in your cor - ner of the

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

0 0 0 0 7 5 0 0 0 0 7 5 7 9 7 0 0 0 0 5 5 0 0 0 0 5 5

N.C. E5 N.C. **H** C5 D5 E5 D5 C5

world. They're scream-ing sanc - tu - ar - y. They're scream-ing at you.

P.M.-----4

0 0 0 0 9 9 5 7 6 5 12 5 3 3 5 7 9 7 5 5 5 5 3

B5 Cmaj7 Bm7 B5

Oh!

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

4 4 2 2 2 4 2 2 5 5 2 2 5 2 2 7 7 2 2 16 16 (16) (16)

N.C.(E5)

E5

G5

A5

E5

Lock up the wolves. _

Yeah.

Lock up the wolves

dive

(15ma)
N.H.

Full

w/bar

dive

Full

0

0

0

0

0

2

2

12

14

5

7

5

2

2

2

5

7

3

5

G5

E5

N.C.

A5

E5

N.C.

D5

Lock 'em up.

Full

0

0

8

7

8

7

8

7

2

7

3

0

3

0

2

7

0

3

0

3

0

E5

N.C.

A5

N.C.

Full

0

7

3

0

3

7

5

7

6

5

6

5

4

7

5

7

6

5

⑥ open

E

E5

Em

Gtr. 3

Gtr. 2

N.H.

dive

Fade (w/syn.
and clock sound)

w/bar

N.H.

dive

7

6

5

6

5

4

5

4

3

4

3

2

0

2

3

0

3

0

0

7

7

0

3

2

(3

.2)

Evil On Queen Street

Words by R.J. Dio
Music by R.J. Dio, Robertson, Cook and Johansson

Slowly $\text{♩} = \text{ca}54$

Tune (6) to D

A Intro

(Gtr.effects)

(approx. 8sec.)

N.C.

D5

N.C.

T
A
B

3 4 5 3 5 (5) 7 7 5 5 (5) 3 5 3 5 (5)

D5 N.C.

A \flat 5

D5

N.C.

F5 F \sharp 5

0 0 3 4 5 3 5 5 7 3 6 7 6 (6 7 6) 0 0 3 4 5 3 5 3 4

G5

B \flat 5

C5

D5

N.C.

P.M.

P.M.

5 5 5 0 10 10 0 0 3 4 5 3 5 5 7 3 6 0 3 5 5 3 3

D5 N.C.

1st Verse

B

D5

1.) Oh. Spent the night on the road and

P.M.

7 7 5 5 (5) 3 5 3 5 12 (12) 10 12 (13) 10 0 0 0 0 0 0 0 0

D5



Now, stor - ies were made to be told. And here's the one that I know. Oh,

P.M.

Ab5 D5 N.C.

Some E - vil up the road.

5 (5) 3 5 3 5 (5)

2nd Verse

D D5 N.C. D5 G5 Gb5 A5

2. Saw the house in the dark. It seemed to say, "Come touch me."

(8va) P.H.

P.M. Sounding pitch: C P.M.

P.H.

D5 Bb5 N.C.

I've got a heart. O - pen the door to my soul. Ah.

(8va) P.H.

P.M.

P.H.

D5 N.C. D5

Climb to the top of my stairs. Look in - to my win - dows.

P.M.

P.M.

Bb5 N.C.

I can be your wish - ing well. There's no E - vil here on

P.M.

P.M.

P.M.

Queen Street." Yeah! Let me in. I can

musical score for the song "The Fire Song" by The Roots. The score is written for a vocal melody and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "warm in the heat of your fire. It's no per-ma-nent sin to be". The piano part includes a "P.M." (Piano Melody) section with a dashed line and a "4" indicating a measure rest.

N.C. E5 Eb5 D5 Db5 C5 B5 D5 E5

bad . . . if you're sor - ry. Let me go. ____ You're a

7 8 7 5 2 2 8 8 7 6 5 4 4 4 2 4 0 5 4 2 2 2 2

G5 E5 C5 B5 D5 E5
 prom - ise that comes from a li - ar, I don't know if I

C5

Guitar Solo

F5

Rhy.
Fig. 1

P.M.

ev - er can wash all the e - vil a - way. _____

Hey!

Gtr. 2

(Cont. in slashes)

Full

⑤ 3f
C

④ 1 fr
E_b

F5

End Rhy.
Fig.1

P.M.

⑥ 1fr. 2fr.
E♭ E♭

⑤ 3fr
C

④ 1 fr
E

⑤ 3fr
C

④ 1fr
Ab

5fr.
G

F5 w/Rhy. Fig. 1
p.H

FS

Sounding
pitch: F

P.H.

12

Fig. 1

Full

rake

rake

w/Rhy, Fig. 1 (1st bar)

Full

Full

Full

w/bar*

1/2 Full

13 11 13 11 * 13 (13) 13 15 15 13 15 (15) 13 15 13 12 13 11 10/12 13 (13) 0 15 15

* Pull bar up full step for 3rd string;
2nd string will raise approx. 1/2 step

Gtr. 2

F5

N.C.

G5

N.C.

5

(15) (16) (15) (15) Full Full Full Full 4 7 4 4 4

Gtr. 1

P.M.-----4

P.M.-----4

P.M.-----4

3 3 3 3 4 5 6 6 6 6 6 6 6 6 6 4 6

G5

16:3

6

semi-harm.

Full

7 4 7 4 8 4 7 4 7 4 8 4 7 4 8 4 7 4 7 4 8 6 4 8 6 4 (4) 4 6

P.M.-----4

P.M.-----4

6 6 6 6 6 5

C#5

Full Full (12) Full (12) (12) 9 11 12 11 9

P.M. P.M. - - - - - 4

6 4 6 4 4 4 4 6 4

D#5

3 6 3 8va loco 2

11 12 16 12 11 9 11 12 10 12 11 9 11 12 16 12 11 9 12 11 9 11 9 8 8 9 11 9 11 23 23 11

P.M. P.M. - - - - - 4

8 6 6 8 6 6 6 8 8 8 8

F5

N.C. 8va Full

9 9 (29) 11 13 13 11 11 8 8 (6) 4 1 6

Full

9 9 6 7 8 6 8 6 7

F5 Db5 Bb5 N.C.(Eb)

To - geth - er we're strong. You al - ways be - lieved what I'd say. Hey.

P.M.-----4 P.M.-----4

F5 N.C. Db5 Db5sus2

But now the heat of a flame starts me to re - mem - ber. There's no

P.M.-----4 P.M.-----4

Db5 Eb5

e - vil, No more e - vil. No e - vil on

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M. P.S.

F5 N.C.

Queen Street. Just some smoke up in the air. No

rake

13 13 14 15 * 15 13 15

F5 N.C. D5 N.C.

e-vil! No e-vil! No!

(8va) P.H. dive slack

1/2 Full (15) 13 15

Full w/bar P.H. Full dive string noise slack Full

10 12 10

A5 C5 D5 F5 D5 Bb5 A5 C5 D5

P.S. P.M. P.M.

Play 3 times

10 12

N.C. Db5 C5 Cb5 Bb5 A5 C5 D5 F5 D5 Bb5

P.M. P.M.

Fade out

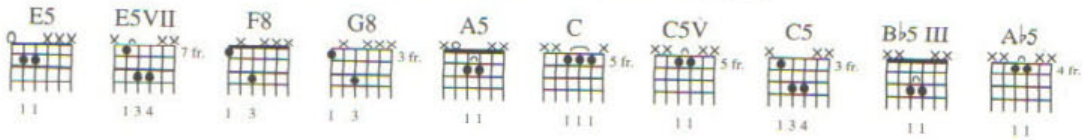
5 6 5 3 0 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

* Vib. upper notes only



Walk On Water

Words by R.J. Dio
Music by R.J. Dio, Robertson, and Johansson



Fast Rock ♩ = 208

(Drums)
* Gtr. 1

A5 C5 N.C. C5 B5 A5 C5 N.C. C5 D5

P.M. P.M.

T
A
B

* Gtr. 1 doubled gtr. track.

1. A5 2. A5 C5 N.C. C5 G C5 N.C. B5 A5

P.M. P.M. P.M. --- 4

12

C5 N.C. C5 G N.C. A5 C5 N.C. C5 G C5 N.C. B5 A5

P.M. P.M. P.M. --- 4 semi-harm. P.M. P.M. P.M. --- 4

C5 N.C. C5 G N.C. A5 C5 N.C. C5 G C5 N.C. B5 A5

P.M. P.M. P.M. P.M. P.M. --- 4

C5 N.C. C5 G

* Gtr. 2

F8 G8 E5 A5

P.M. P.M. P.M. --- 4

* Gtr. 2: Here, the backgrnd. gtr. double deviates from the main gtr. for 3 bars.

1st, 2nd, 3rd Verses

A5

1. He's just an or - din - ar - y man. _____

2. They say there's ice _____ in - side _____ his veins. _____

3. Some - bod - y said _____ we'll make _____ him strong. _____

P.M. --- 4 P.M. --- 4

N.C. A5

No, _____ he's nev - er gon - na live for - ev - er. So he takes _____

He's _____ the man _____ of a thou - sand fac - es. Sil - ver spoons _____

He _____ can give _____ us all _____ the an - swers. Tell us right _____

(Substitute Rhy. Fill 1 2nd time)

Full

P.M. --- 4

Rhy. Fill 1

T

A

B 5 0 3 0 2 0 3

C5 N.C. B5 A5

it where he can. Too man - y nights
and gold - en chains. He thought his
and show us wrong. If you be - lieve

P.M. P.M. P.M.

N.C. A5

with - out a day. For the sake
heart was made of steel. But it nev - er
it, it's no lie. And there is

(Substitute Rhy. Fill 3 3rd time)

P.M. Full

To Coda

of be - ing clev - er, he al - most lost his
- er start - ed pound - ing, 'til they strapped him to the wheel
an end to sum - mer, 'cause, the win - ter makes it die.

(Substitute Rhy. Fill 2 2nd time)

P.M. P.M.

Rhy. Fill 2

P.M. P.M.

T
A
B

Rhy. Fill 3
Gtr. 1 & 2 (Both gtrs.)

T
A
B

way. _____ He al - ways thought that he could fly. _____

E \flat 5 A5

(Slight vib.)

10 9 7

F5 G5 A5 Fmaj7(#11)

'Til he was shot down from the sky.

P.M.

N.C. E5 C5 N.C. C5 G C5 D5 C5 G G5 A5

You can't walk on wat -

Full P.M. P.M.

C5 N.C. C5 B5 C5 N.C. B5 A5 C5 N.C. C5 G

er. Don't try. _____

P.M. P.M. P.M. P.M.

C5 D5 C5 G G5 A5 C5 N.C. C5 G

1. C5 N.C. G N.C.

You can't walk on water. My, my, my.

(8va) N.H.

P.M. P.M. P.M. N.H.

A5 2. C5 N.C. B5 N.C.

Don't even try. dive

1/2

(7) 7 5 (5) 2 5 0 4 4 0

P.M. w/bar dive

Guitar Solo D5

* P.M.

Gtr. 3

Gtr. 1

* Slack

* Gtr. 1 only. * Gtr. 1 cont. in slashes. * Root only.

P.M.

(15ma) P.H.

P.H.

C D5 C5^V D5

Repeat preceding fig. 2 times.

vib. w/bar

* Harmonic overtone fades when vib. occurs.

8va

3

loco

5

T

10 13 20 15 13 10

15 12 10

10 12 11

10 13 20

13 10 10

10 10

10 12 (12) 10 12 12

C D5 C5 D5

8va

Full

10

12 10

12 11 10

13

Full

13

(13)

(13)

3 15

15

Full

17

15

15 13

13 12

D5

C5^V D5

loco

C D5 C5 D5

8va

* P.M.

3

13

14

15 14 14

14

13 10

11 10 11

10 13 10

11 10 11

12

15 12

13 12 13

12 16 12

13 12 13

D5

C D5 C5

8va

* P.M.

loco

3

17 13

15 13 15

13 17

(17)

Full

vib. w/bar

(17)

(17)

6

9

7

8

8

8

10

8

B \flat 5^{III} C5

P.M.

8va

Full

10 7 9 10 9 (9) 9 9 10 12 10 11 13 10 12 13 15 17 18

B \flat 5 A \flat 5 B \flat 5

3fr. 4 3fr. 3 open
B \flat F G B \flat 5

* P.M. P.M. P.M.

8va

Full

(18) (18) 10 10 (18) 17 18 17 (17) 18 18 (18) 17 18 17 10 12 13

loco

E5

P.M. P.M. P.M.

(13) 11 10 11 10 12 10 12 10 9 10 9 12 10 8 7 8 10 8 7 10 8 7 5 7 8 7 5 8 0

E^{VII} A5

dive flubber (15ma) N.H. + dive

w/bar flubber N.H. T dive

P.H. (w/bar) Full

(0) 3 2 (2) 5

Cont. w/fig.
C5 N.C. G5 G C5 N.C. B5 A5 C5 N.C. C5 G N.C. C5 D5 C5 G G5 A5 8va -

The second system of musical notation for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests, including a wavy line at the beginning. The bass staff contains a bass line with notes and rests, including a wavy line at the beginning. The notation is color-coded to match the first system, with blue notes and red notes. The key signature is one flat (Bb). The time signature is 4/4. The system ends with a double bar line.

w/1st bar of fig.
 C5 N.C. G5 G w/Rhy. Fill 4 C5 B5 A5
 8va

Full
 (20)
 Full (vib. w/bar)
 20
 (20)
 22
 T 22 17 20
 T 22 20 17
 T 22 20 17 20
 T 22 20 17

⊕ Coda

N.C. A5 E♭5 A5

He nev - er looked a - bove his head.

5 7 5 7 6 5 0 2 2 0 0 6 6 2 0

[illegible]

F5 G5 A5 Eb5

And so he missed

P.M.

A5 F5 G5 A5

the things they said. Yeah.

P.M.

Eb5 A5

He always thought that he could fly.

F5 G5 A5 Fmaj7(#11)

Un - til they shot him from the sky.

P.M.

E5 C5 N.C. C5 G C5 N.C.
 No mat - ter how you try,

C5 N.C. C5 G C5 D5 C5 G G5 A5 C5 N.C. C5 G
 you can't walk on wat - er.

C5 N.C. B5 A5 C5 N.C. C5 G C5 D5 C5 G G5 A5
 Can't burn the sun. Can't walk on wat

C5 N.C. C5 G C5 N.C. B5 A5 C5 C5 G
 er. Not an - y - one

Musical notation includes guitar-specific symbols: **E5**, **C5**, **N.C.** (Natural Chord), **G**, **D5**, **B5**, **A5**, **G5**, **P.M.** (Palm Mute), and fret numbers (0, 2, 4, 5, 7).

C5 D5 C5 G G5 A5 C5 G A5 C5 G A5

You can't! You can't! You can't!

P.M. P.M.

C5 G D5 C5 G G5 A5 C5 N.C. G5 G

You can't! You can't walk on water, er,

Gtr. 3 slack w/bar slack Full

Gtr. 1 cont. w/fig.

C5 N.C. B5 A5 C5 N.C. C5 G C5 D5 C5 G G5 A5

Walk on water, er. Walk on water

(vib. w/bar) Full (vib. w/bar) Full

dive

C5 N.C. C5 G C5 N.C. B5 A5 C5 N.C. C5 G

er. Don't try.

slack Full (vib. w/bar) Full

Twisted

Words by R.J. Dio

Music by R.J. Dio, Robertson, Bain and Appice

Moderate Rock ♩ = ca 100

Introduction

(Drums) N.C. A5 B♭5 B5 N.C.

E5 A5 G5 E5 w/Fill 1 A5 G#5 F#5

B5 A5 F#5 N.C. E5 N.C. E5 N.C. B5 A5 F#5 B5 F#5

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

N.C. B5 A5 F#5 N.C. E5 N.C. E5

P.M. - - - - - P.M. - - - - -

Fill 1 (15 ma) Fdbk

Gtr.2 P.H. Full Full Fdbk

N.C. B5 A5 F#5

N.C. B5 A5 F#5 N.C. E5 N.C. E5 N.C. B5 A5 F#5 B5

He had · in - vis - i - ble eyes. He told you truth, but you were

P.M. ---

4 2 4 4 5 5 4 4 2 2 4 4 4 4 2

sure of it... lies! 'Cause, he's twist - ed. He was twist -

2nd Verse

N.C. B5 A5 F#5 E5 F#5 N.C. N.C. B5 A5 F#5

ed. Al - right. 2. He was the for - tu - nate one.

P.M. --- 4 P.M. --- 4

2 2 4 4 2 4 2 4 0 2 4 0 2 2 4 2 4

N.C. E5 N.C. E5 N.C. B5 A5 F#5 B5 A5 N.C. A5 E5

He could have pulled the trig - ger, but he could - n't get the gun.

P.M. --- 4 P.M. --- 4 P.M. --- 4

2 2 2 2 2 2 4 2 2 4 4 2 0 2 2 0 2 0

N.C. B5 A5 F#5 N.C. E5 N.C. B5 A5 F#5 B5

They told him that he was blind He did - n't un - der - stand; 'cause, he could

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

2 2 4 2 4 2 5 4 2 4 2 2 2 2 2 4 2 2 4 2 4 2

Chorus

A5 F#5 A5 E5 F#5 B5 A5 F#5 B5 A5 F#5 N.C. A5 N.C. A5 N.C.

see them in - side where they were twist - ed. Oh so

P.M. --- 4

2 0 4 2 4 2 2 2 4 4 4 4 2 0 2 2 3 4 2 4 2 4

B5 A5 F#5 B5 F#5 A5 E5 N.C. B5 A5 F#5 B5

twist - ed. He could feel it; they were twist - ed.

P.M. - - - 4 P.M. - - - - 4

A5 F#5 A5 B5 N.C. B5 A5 F#5 E5 F#5

Twist - ed up in - side.

P.M. - - - - 4

E5 D5 A5 E5 N.C. E5 D5 A5

Look in - side an - y win - dow. Come on

1/2 5 7 7 5 7 6 5 3

E5 N.C. E5 D5 A5 E N.C.

Look in - side an - y win - dow. Come on

1/2 1/4 5 7

E5 D5 A5 E5 N.C. D5 C5 G5
 and see the show. It's the same generation.

Guitar Solo

The musical score is written for guitar and voice. The guitar part (Gtr. 2) is in the key of D major (two sharps) and 4/4 time. It features a melodic line with a wavy line indicating a vibrato or tremolo effect. The vocal part (Vocal) is in the key of D major and 4/4 time. It features a melodic line with a wavy line indicating a vibrato or tremolo effect. The lyrics are "No! No no no!". The guitar part includes a section labeled "Gtr. 2" and a section labeled "Full" with a 1/2 note value. The vocal part includes a section labeled "A5" and a section labeled "N.C." (No Chord).

N.C.

A5

N.C.

Half - time feel

ES

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody is written in a style that suggests a folk or traditional tune. The bottom staff contains the fingering for the piece, with numbers 1-5 indicating finger positions. The piece is marked with 'N.C.' (No Chords) and 'ES' (End of Song) at the beginning and end of the melody, respectively. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody is written in a single line, starting with a treble clef and a key signature of three sharps. The bottom staff is a bass clef with a key signature of three sharps, containing the bass line. The music is in 4/4 time. The score includes a key signature change from three sharps to two sharps (F#, C#) in the second measure of the first system. The piece concludes with a double bar line and a repeat sign.

F#

E5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter note on G4, followed by a half note on A4, and then a half note on B4. A wavy line indicates a continuation of the melody. The second system shows the bass line with a key signature of one sharp (F#). The bass line consists of a quarter note on G2, followed by a half note on A2, and then a half note on B2. A wavy line indicates a continuation of the bass line. The score is written on a white background with black musical notation.

F#

ES

FIS

A5

BS

[illegible]

A musical score for the song "The Rose Tree". The top staff is a treble clef melody in G major (one sharp). It begins with a wavy line indicating a vibrato or tremolo effect. The melody consists of eighth notes and quarter notes. The bottom staff shows the guitar accompaniment. It starts with a wavy line, followed by chords indicated by numbers 3, 4, and 6. There are also symbols for a capo or fret change. The piece ends with a double bar line and repeat signs.

(end half - time feel)

N.C. B5 N.C. B5

Full (9)

(4 4 2) 2 5 6 5

N.C. B5 N.C.

Full Full semi-harm. P.M. P.M. - 4

2 5 6 5 4 2 2 5 6 7 4 5 2 0 1 2 4 2 0

P.M. - 4 Full w/bar -1

P.M. - 4 Full w/bar -1

0 1 2 2 4 2 0 3 0

Gr. 1

The musical score for guitar, grade 1, is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, chord names are written: B5, A5, F#5, N.C., E5, N.C., E5, N.C., B5, A5, F#5, E5, F#5, and N.C. Below the staff, fingerings are indicated with numbers 1-4. Some measures are marked with 'P.M.' (Palm Mute) and a dashed line. The score concludes with a double bar line and a final chord marked with 'x' symbols.

[illegible]

A5 N.C. A5 F#5 N.C. B5 A5 F#5 N.C. E5 N.C.

thought I did the crime. I nev-er learned how to cry. And

P.M. - - - P.M. - - - P.M. - - -

B5 A5 F#5 E5 D5 N.C.

when I told the truth they were sure it was a lie. Sure that I would try.

P.M. - - - -

2 2 4 2 4 9 12 0 0 0 9 9 9

D5 E5 N.C. E5 N.C. E7 N.C. B5 A5 F#5 B5

Sure of it. Sure of it... 'cause I'm so twist - ed.

P.M. - - - P.M. - - - P.M. - - -

0 0 2 0 0 2 0 0 0 7 0 0 6 (6) 4 4 2 4 4 2

w/Rhy. Fill 1 A5 F#5 N.C. B5 A5 F#5 E5 F#5 N.C.

Well, he's

w/bar P.M. - - -

2 0 4 2 5 6 4 2 4 4 2 2 4 2 4 2 2 3 4 4 3 2 5 2 0

B5 A5 F#5 N.C. E5 N.C. E5 N.C. B5 A5 F#5 E5 F#5

twist - ed. I'm twist - ed. She's twist - ed up in - side.

P.M. - - - P.M. - - - P.M. - - -

4 2 4 5 5 4 4 2 4 2 4 2 4 2 4 2

Rhy. Fill 1

T
A
B

2 0 4 4 2 0

N.C. A5 N.C. A5 N.C. B5 A5 F#5 N.C. E5 N.C. E5

They're twist - ed, We're twist - ed.

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

(4) 2 3 4 2 4 4 2 9 2 2 4 2 4 5 4 2 2 2

N.C. B5 A5 F#5 E5 F#5 A5 E5 N.C. B5 A5 F#5

And when you're twist - ed, there's just no place to hide a - way.

P.M. - - - 4 P.M. - - - 4

2 2 4 2 4 2 4 2 2 2 0 2 0 2 2 4 4

N.C. E5 N.C. E5 N.C. B5 A5 F#5 E5 N.C.

dim

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

2 2 2 2 2 2 4 2 2 0 1 2 4 2 0

E5 B5 N.C. E5 N.C.

1 2 4 2 0 1 2 4 2 0 1 2 0 2

Repeat and Fade out

(2) 0 1 2 4 2 0 1 2 4 2 0 1 2 4 2 0 1 2 4

* Strike F# here on repeats.



Teddy Cook
(Bass)

Ronnie James Dio
(Vocals)

Rowan Robertson
(Guitars)

Simon Wright
(Drums)

Jens Johansson
(Keyboards)

Why Are They Watching Me?

Words by R.J. Dio
Music by R.J. Dio and Robertson



Uptempo Rock ♩ = ca 152

Introduction
(w/keyboard)

A

Introduction (w/keyboard)

Chords: F5, G5, F5

Techniques: P.M. (Palm Mute), wavy lines for tremolo.

Staff 1: Treble clef, 4/4 time. Notes: F5 (F4-G4-A4), G5 (G4-A4-B4), F5 (F4-G4-A4).

Staff 2: Bass clef, 4/4 time. Notes: F5 (F4-G4-A4), G5 (G4-A4-B4), F5 (F4-G4-A4).

Chords: G5, D♭5, C5, B♭5, A5, F5, G5

Techniques: P.M. (Palm Mute), wavy lines for tremolo.

Staff 1: Treble clef, 4/4 time. Notes: G5 (G4-A4-B4), D♭5 (D♭4-E♭4-F♭4), C5 (C4-D4-E4), B♭5 (B♭4-C♭4-D♭4), A5 (A4-B4-C#4), F5 (F4-G4-A4), G5 (G4-A4-B4).

Staff 2: Bass clef, 4/4 time. Notes: G5 (G4-A4-B4), D♭5 (D♭4-E♭4-F♭4), C5 (C4-D4-E4), B♭5 (B♭4-C♭4-D♭4), A5 (A4-B4-C#4), F5 (F4-G4-A4), G5 (G4-A4-B4).

Chords: F5, N.C., D5, E5, B♭5

Techniques: P.M. (Palm Mute), wavy lines for tremolo, (15ma) P.H. (15th Harmonic), dive, slack, sounding pitch: F# w/bar P.H. Full.

Staff 1: Treble clef, 4/4 time. Notes: F5 (F4-G4-A4), N.C. (No Chord), D5 (D4-E4-F#4), E5 (E4-F#4-G#4), B♭5 (B♭4-C♭4-D♭4).

Staff 2: Bass clef, 4/4 time. Notes: F5 (F4-G4-A4), N.C. (No Chord), D5 (D4-E4-F#4), E5 (E4-F#4-G#4), B♭5 (B♭4-C♭4-D♭4).

* semi-harm. (15ma) P.H. dive slack sounding pitch: F# w/bar P.H. Full dive slack

* Rake through chord producing upper harmonics.

Chords: N.C., B♭5, N.C., C5, N.C., D♭5, C5, B5, N.C., G5

Techniques: P.M. (Palm Mute), wavy lines for tremolo.

Staff 1: Treble clef, 4/4 time. Notes: N.C. (No Chord), B♭5 (B♭4-C♭4-D♭4), N.C. (No Chord), C5 (C4-D4-E4), N.C. (No Chord), D♭5 (D♭4-E♭4-F♭4), C5 (C4-D4-E4), B5 (B4-C#4-D#4), N.C. (No Chord), G5 (G4-A4-B4).

Staff 2: Bass clef, 4/4 time. Notes: N.C. (No Chord), B♭5 (B♭4-C♭4-D♭4), N.C. (No Chord), C5 (C4-D4-E4), N.C. (No Chord), D♭5 (D♭4-E♭4-F♭4), C5 (C4-D4-E4), B5 (B4-C#4-D#4), N.C. (No Chord), G5 (G4-A4-B4).

B \flat 5 N.C.

B \flat 5 N.C.

D \flat 5 C5 B \flat 5 F5 G5

B 1st Verse

1. He was read - y to rock ___ and ___ roll. ___

P.M. P.M.----- P.M.----- P.M.----- P.M.-----

1 3 3 3 3 3 3 3 1 3 3 x 6 4 3 3 1 1 3 3 3 3 3 3

So ready to lose control.

B \flat 5 G5 B5 N.C. B \flat 5 N.C. B \flat 5

P.M. P.M. P.M.

N.C. B♭5 N.C. B♭5 A5 G5

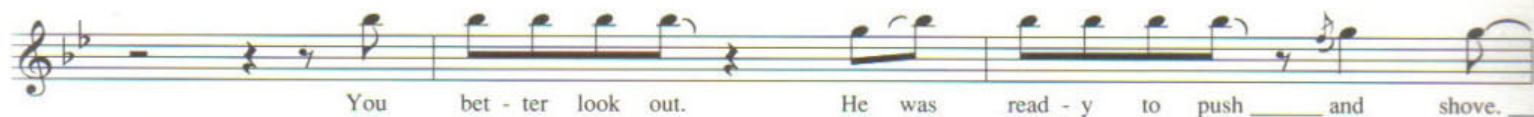
But when a hun - gry heart gets a taste of free - dom...

P.M. P.M. P.M. P.M.

Eb5

N.C.

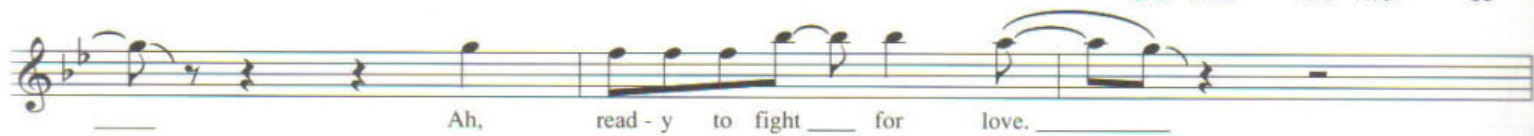
G5



Bb5 N.C.

Bb5 N.C.

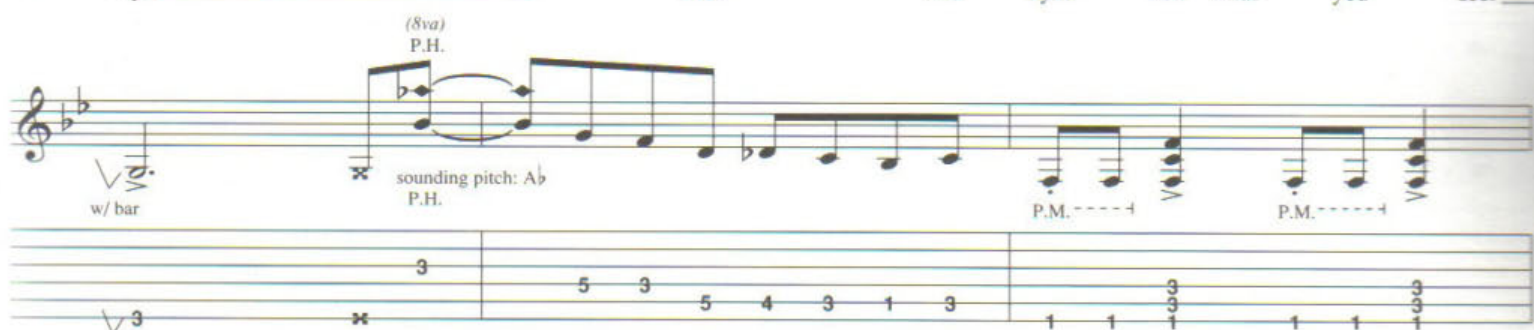
C5



N.C.

Bb5 N.C. Bb5 A5

G5



N.C. B♭5 N.C. B♭5 N.C.

co - lours were just too bright.

She

(15ma)
P.H.

P.M. P.M. P.M. P.H.

G5 N.C. E♭5

loved to fly, but she hat - ed fall - ing.

P.M.

F G5 B♭5

She was caught in the in be - tween.

Her

let ring

P.M.

N.C. B♭5 N.C. G5

dir - ty would not come clean, She ran for light. But she

P.M. P.M. P.M.

N.C. E F5

___ got dark - ness. Just when you think ___ you're free. ___ The

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

3 3 3 3 5 6 5 1 1 1 1 1 1 1 1 1 1 1 1 1

N.C. G5 N.C.

eyes are what ___ you see. ___ Why are they watch - ing me? ___

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

3 3 5 7 8 6 5 3 3 3 5 3 3 3 3 3 3 3 3 3

E \flat 5 D \flat E \flat D \flat 5 N.C. E \flat 5

Why do they do ___ the things ___ they do? Why are they

5 0 3 5 3 5 5 5 6 8 8 8 6 6 6 8 6 6 6 8

11

Csus2 D5 B \flat 5 G5

watch - ing me? ___ They're watch - ing you! ___

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

8 10 10 10 12 5 7 7 10 7 10 5 10 6 3 5 3 3 3 5 3 3 3

(8va) P.H. D5 C#5 C5 D5 C#5 C5

sounding pitch: E P.H.

gradual bend

10 12 10 12 10 12 10 12 10 12 10 12

7

B5 B (5) 2 fr. P.M. 10 12 10 12 10 12 10 12 10 12 10 12

(5) open A A5 P.M. 8va loco (15) 14 13 12 11 Full 8 11 9 9 (9) 4 5 4 2 4 5

B5 B (5) 2 fr. P.M. w/Rhy. Fig. G 2 E5 vib. w/bar Full 15 (15) (15) 15 12 15 13 12 13 15

G5

Bb5

G5

3. Read - y, read - y, read - y, read - y, read - y to rock ___ and roll.

P.M.

P.M. -----

P.M.

P.M. - - - - -

P.M. - - - - -

PM-----

P. M. ...

C5 N.C.

G5

B65 N.C.

B5 N.C.

Bb5

Read - y to take con - trol.



P.M. - - - - -

Full

PM - - - 4

PM ---

RM-1111

PMassed

N.C.

G5

N.C.

Fb

If you see the eyes __ will it make _____ you cra - zy?

(15ma)

P.H.

P.M. - - - - +

P.H.

PM ---+

PM -----

F5

F

E♭

F

E♭

Cra - zy.

So cra - zy.

let ring together - - - - - +

P.M. - - - - -

F5

J

N.C.

Why are they watch - ing me? Why do they

P.M.-----4 semi-harm. P.M.-----4

0 0 10 0 10 10 3 3 3 3 5 5 3 5 3 1 3 1

do the things they do? Why are they watch - ing me? They

E♭5 D♭ N.C. D♭5 N.C. E♭5 C5 Csus2 D5

P.M.-----4 P.M. P.M. let ring -----4

6 0 0 0 6 6 6 0 6 6 0 3 5 3 0 0

are watch - ing you! Watch - ing you!

B♭5 G5 B♭5 N.C. C5 N.C. B♭5 C5

P.M. P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

3 1 3 3 3 3 3 3 3 1 3 3 3 3 1 3 3

Watch - ing you! You! You!

B♭5 G5 N.C. B♭5 G5

P.M. P.M.-----4 P.M. semi-harm Full Full P.M. P.M.-----4 P.M.-----4

3 1 3 3 3 3 5 3 5 3 5 4 3 1 3 1 3 3 3 3 3 3

G5 B♭5 N.C. C5 N.C. D♭5 C5 B♭5 G5

P.M. P.M. P.M. P.M. P.M.

B♭5 N.C. C5 N.C. D♭5 C5 B♭5 G5 B♭5 N.C. C5 N.C. B♭5 C5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

B♭5 G5 B♭5 G5

P.M. P.M. P.M. P.M. P.M. P.M.

B♭5 N.C. C5 N.C. D♭5 C5 B♭5 G5 N.C. (8va) P.H.

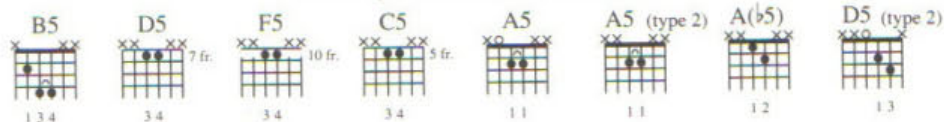
P.M. P.M. P.M. P.M. P.M. P.M. P.H. Full

B♭5 G5 B♭5 N.C. B♭5 G5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

My Eyes

Words by R.J. Dio
Music by R.J. Dio and Robertson



Moderately ♩ = ca104

Intro N.C.

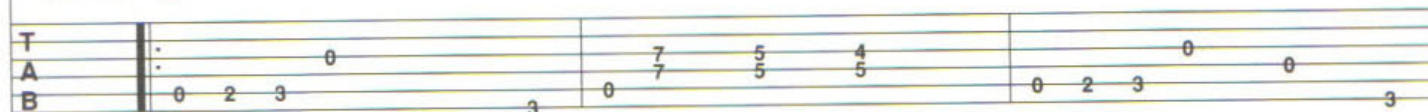
Gtr.1 **A** Riff A1

1.

Riff B



* (acoustic) *p*



* Let notes ring together whenever possible.

G5

2. A5

G5

N.C.

Gtrs. 1&2



* w/Riff A (1st bar only)

Am7

A5

Asus2

w/Riff B

A5

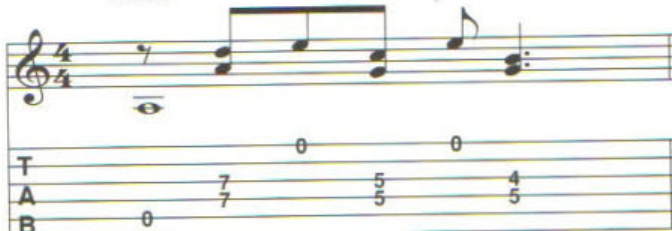
G5

Gtr.2



* Riff A consists of Riff A1 followed by Riff A2.

Riff A2



* Overdubbed electric
drowns out audible acoustics gtrs.

P.M. - - - - +

P.M.

Let ring together

Fill 1
Gtr.1

1st verse

N.C.

1. My eyes _ can see in - side to - mor - row.

* (clean electric & acoustic)

* let notes ring together when ever possible

My eyes can get next to you. _ Time flies _ on wings

G5 N.C.

that just get strong - er.

G5 N.C.

My eyes _ are true. _ Um. _

A5 G F#sus2

N.C. G5 N.C.

Um. um.

G5 Am9 G5

My eyes could see the bod - y shak -

Am9 Asus2 Am9

ing. Oh, my eyes were clear

G5 Am9 G5

and bright. Good - byes are eas - y to re - mem -

F#5 B5 A5 E E5 N.C.
 seen it from heav - en and hell. Seen it from the eyes of a star
 P.M. P.M.
 2 2 4 2 2 2 4 2 2 2 (2/2) 2 2 2 2 4 2 5
 F#sus2 A C#5 E
 gaz - er.
 D(#4) Eadd4
 I want to be in - vis - i - ble. Just get me out of here.
 0 7 6 0 7 7 0 7 6 0 7 7 0 7 6 7 6 7 0 7 6 7 0
 C5 Csus2 A5 Asus2
 Could the dream - er be turn - ing to
 7 6 7 7 7 4 5 3 5 5 0 0 3 2 3

C5 C(#4) C5 C(#4) C5 C(#4) C5 C(#4) C5 C(#4)

stone? Oh!

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

Chorus

D

A5 G5 N.C. F5 A5 N.C. A5 G5

Rock and roll eyes. The col - or of rain - bows, be -

P.M. - - - - - P.M.

Full Full

10

N.C. F5 N.C. G5 A5 G5 F5 G5

liev - er of lies. Rock and roll eyes. My

P.M. P.M. P.M. - - P.M. - -

A5 N.C. B5 E

eyes.

Gtr.5

* 1 1/2 dive slack

Full Full

* 1 1/2 dive slack

pull bar up

Gtr.4

Rhy. Fig.1

(cont. in slashes)

B5

Gtr.4

⑥ 10 fr. D F5

⑥ 10 fr. D

⑤ 5 fr. D5 D D5 C5

(end Rhy. Fig. 1)

w/bar

w/Rhy. Fig.1

B5 F5/D

P.M. -4 P.M. -4 P.M. -4 P.M. -4 Dig in -4

Rhy. Fig 2

A5 (5)open A (type 2) (5)open A A(b5) (5)open A (5)open A(b5) (5)open A (type 2) D5

P.M.----- P.M. P.M.----- P.M.-----

Full

(5) 5 5 14 12 12 13 13 (13) 14 12 12 13 12

(5)5fr. D 3fr. C 2fr. B A5 (end Rhy. Fig. 2)

(5)open A C5 (5)open A C5 (5)open A

P.M.----- P.M.----- P.M.-----

Full

(12) (12) 7 (7) 5 9 5 7 5 7 5 7 5 3 3 3 3 3 5 5 7 7 7

w/Rhy. Fig. 2

A5 A(b5) D5 N.C. A5

1/4 1/4 1/2 Full

5 7 5 7 5 7 5 7 (7) 10 9 10 10 10 10 10 12 (12) 10 12 10 12 Full

8va

sweep picking

Full

(12) 13 12 13 12 15 17 14 15 15 14 17 20 17 18 17 18 17 20 17 20 17

Rock and roll eyes. The

keep - er of rain - bows. Col - lec - tor of lies. Rock and roll

eyes. Yeah!

1. N.C.

Full Let ring together

A5 Asus2 Fadd9

A5 Asus2 Fadd9 G5 A5 G5

F5 A5 N.C. F5

F#5 F#(b5) B5

P.M. P.M. P.M. P.M.

P.M. P.M.

1/2 1/2

(4 2)

12

9

* P.M.

* light P.M.

P.S.

[H]

2. N.C. F#5 F#(b5) B5

Now, rock and roll eyes ____ tell rock and roll lies. ____ And

1/2 Full

P.M. P.M. P.M. P.M.

A5 F#5 N.C. F#5 F#(b5)

rock and roll lies ____ nev - er end. ____

Rock and roll friends ____ with

(8va) P.H. P.H. P.M. P.M.

B5 A5 F#5 E5 N.C. E5 F#5 E5

rock and roll trends. ____ (And) Rock and roll ends with my eyes. ____

D5 F#5 E5 N.C. E5 F#5 E5 D5 E5

P.M. P.M.

F#5 E5 N.C. E5 F#5 E5 D5 F#5 E5 N.C. E5 A E5

P.M. P.M. P.M. P.M.

D5 E5 F#5 E5 D5 E5

P.M. P.M. P.M.

F#5 E5 N.C. E5 F#5 E5 D5 E5 F#5 E5

P.M. P.M. P.M. P.M. P.M.

D5 E5 F#5 E5 N.C. E5 F#5 E5 D5 E5

P.M. P.M. P.M. P.M. P.M. P.M.

F#5 E5 N.C. E5 F#5 E5 D5 E5 F#5 E5 N.C. E5 A E5 D5 E5

P.M. P.M. P.M. P.M. P.M. P.M.

Fade out



BETWEEN TWO HEARTS • BORN ON THE SUN
EVIL ON QUEEN STREET • HEY ANGEL • LOCK UP THE WOLVES
MY EYES • NIGHT MUSIC • TWISTED • WALK ON WATER
WHY ARE THEY WATCHING ME? • WILD ONE



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